

# LONGMANS' MUSIC COURSE

LONGMANS' MUSIC COURSE  
COMPLETE EDITION

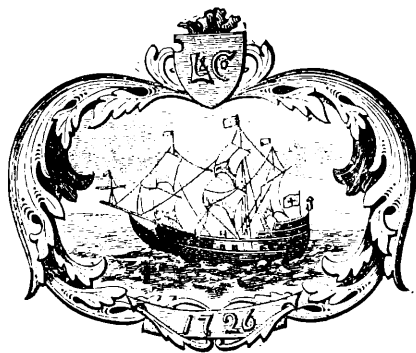
---

ELEMENTS OF MUSIC,  
HARMONY AND COUNTERPOINT,  
RHYTHM, ANALYSIS, AND  
MUSICAL FORM

*WITH EXERCISES*

By T. H. BERTENSHAW, B.A., B.Mus.

ASSISTANT MASTER IN THE CITY OF LONDON SCHOOL



LONGMANS, GREEN, AND CO.

LONDON, NEW YORK, AND BOMBAY

1896

*All rights reserved*

# PREFACE.

---

THIS book contains a complete course, comprising the Elements of Music, Harmony and Counterpoint, and Rhythm, Analysis and Musical Form.

In Part I. will be found, besides the usual subjects included under Elements of Music, chapters on transcription from one time to another (*e.g.* from two-four to six-eight), on the variations in time produced by change of accent (*tempo rubato*), on enharmonics and enharmonic notation. Intervals are treated at great length, and there are chapters on Transposition, Grace Notes, and Musical Terms. Under this last head a section dealing with terms relating to Pianoforte technique is included. To each chapter is added a series of questions, many of which are taken from examination papers.

In Part II. I have tried to simplify the study of Harmony and Counterpoint for beginners. One great difficulty lies in the large amount of ground to be covered before the student is able to begin practical work. I have avoided this by breaking up the earlier parts of the subject into convenient sections. Thus, the rules for Part-writing are given as occasion for their use occurs in the exercises, and they are not presented in a body until the pupil has had some experience.

Every teacher knows that the beginner's greatest difficulty

lies in writing *successions* of chords. To overcome this I have confined the earlier exercises to chords which have one or more notes in common. Then, by degrees, chords without this connecting link are introduced. By this time the student has some idea of chordal succession, and he is ready to begin the systematic study of common chords.

The book embraces the complete system of Harmony as taught in modern text-books, but in apportioning the space I have had in mind more especially the needs of elementary students. Thus, common chords and their inversions, the chords of minor keys, the dominant seventh, &c., are treated with unusual fulness. No fewer than fourteen pages are given to suspensions, my experience being that that chapter is often the *pons asinorum* of Harmony.

Great pains have been taken to render the exercises interesting. They are all capable of being worked with a good melody, and they are all constructed on clear rhythmical lines.

I have added a chapter on Harmonising Melodies. This of necessity is short, but it points out a method which the intelligent student will have little difficulty in following. For convenience, this chapter is placed nearly at the end of Part II., *but the student is urged to take it in sections, as explained at the end of the several chapters on Harmony (vide pp. 119, 129, 187, &c.)*.

The chapters on Counterpoint are very elementary, but it is hoped that they will be found useful.

Part III. is an attempt to deal with a large subject in a few pages. But though the subject is large, the underlying principles are few, and it is hoped on this account that the treatment will be found adequate from the beginner's point of view.

The first four chapters deal with rhythm—the division of music into sentences and phrases, the lengthening and shortening of sentences. Particular attention is invited to Chapter LX.,

where the principles affecting the proper barring of music are explained.

Under the subject of Form I have given a good deal of space to song form, partly because it is the easiest way of approaching the subject for beginners, and partly because *the principles of form* (§ 861) can be learnt here just as well as in more elaborate movements. But the lion's share of the space is given to sonata form, and this will probably need no apology. As in the earlier books of this series, I have broken long chapters into sections for convenience of study.

I have paid more attention than is usual in books on form to the historical side of the question, and in particular I have written a long chapter on the history of sonata form. I feel sure that this new departure will add to the interest of the work and lighten the labours of teachers.

The exercises in analysis are very copious, and as they are carefully graduated it is hoped that they will be useful. I have given numerous models of what such analyses should be. It is very necessary that the student should examine the music of as many of the examples as possible. With this in view I have confined my quotations to compositions which are easily and cheaply obtainable. To induce students to procure the music referred to, I have in many cases used the same composition to illustrate more than one point. The references to Mozart's P.F. Sonatas are to Novello's edition, those of Haydn's to Peters' edition.

I gratefully acknowledge much assistance from numerous books, and in particular I mention as especially helpful in Part III. Professor Prout's *Musical Form* (Augener & Co.), a book which is so excellent that it cannot fail to become *the book par excellence* on this subject in English; Dr. Parry's *Art of Music* (Kegan Paul & Co.) and his various articles in Sir George Grove's *Dictionary of Music and Musicians* (Macmillan & Co.);

and Mr. Hadow's Essay on Form prefixed to his *Studies in Modern Music*, second series (Seeley & Co.).

I cordially thank my friends, Mr. Vice-Principal Barkby, B.A., Mr. G. F. Wrigley, M.A., Mus.Bac., and Mr. W. S. Desborough, Mus.Bac., for many valuable suggestions and much kindness in revising proofs.

# CONTENTS.

## PART I.

### ELEMENTS OF MUSIC.

CHAPTER	PAGE
I. NOTES, CLEFS, LEGER LINES . . . . .	1
II. THE ALTO AND TENOR CLEFS; THE GREAT STAVE . . . . .	3
III. ORIGIN OF THE FORM OF CLEFS, USE OF CLEFS, OCTAVES . . . . .	7
IV. SHAPE AND LENGTH OF NOTES . . . . .	10
V. ACCENT AND TIME . . . . .	13
VI. TIME-SIGNATURES . . . . .	18
VII. ACCENTS, BEATING TIME, RESTS, &c. . . . .	24
VIII. TRIPLETS, SYNCOPATION . . . . .	28
IX. SEMITONES, SHARPS, FLATS, NATURALS . . . . .	35
X. MAJOR SCALES . . . . .	37
XI. THE MINOR SCALE . . . . .	44
XII. KEYS . . . . .	50
XIII. ACOUSTICS . . . . .	52
XIV. DIATONIC AND CHROMATIC SEMITONES. . . . .	55
XV. THE CHROMATIC SCALE . . . . .	59
XVI. INTERVALS . . . . .	61
XVII. CHROMATIC INTERVALS . . . . .	66
XVIII. INVERSION OF INTERVALS . . . . .	69
XIX. TRANSPOSITION . . . . .	73
XX. DOTS, ABBREVIATIONS, &c.. . . .	76
XXI. GRACE NOTES . . . . .	82
XXII. MUSICAL TERMS. . . . .	86

## PART II.

### HARMONY.

INTRODUCTORY CHAPTER—INTERVALS . . . . .	93
XXIII. MELODY AND HARMONY . . . . .	100
XXIV. COMMON CHORDS IN SUCCESSION. . . . .	105
XXV. COMMON CHORDS IN SUCCESSION— <i>continued</i> . . . . .	113

CHAPTER	PAGE
XXVI. COMMON CHORDS IN MAJOR KEYS . . . . .	117
XXVII. FIRST INVERSIONS IN MAJOR KEYS . . . . .	119
XXVIII. SECOND INVERSIONS IN MAJOR KEYS . . . . .	124
XXIX. COMMON CHORDS IN MINOR KEYS . . . . .	130
XXX. INVERSIONS OF TRIADS IN MINOR KEYS . . . . .	134
XXXI. THE DOMINANT SEVENTH IN MAJOR KEYS . . . . .	138
XXXII. INVERSIONS OF THE DOMINANT SEVENTH IN MAJOR KEYS . . . . .	144
XXXIII. THE DOMINANT SEVENTH IN MINOR KEYS . . . . .	148
XXXIV. SECONDARY OR NON-DOMINANT SEVENTHS . . . . .	151
XXXV. RECAPITULATION OF THE LAWS OF PART-WRITING . . . . .	156
XXXVI. CADENCES . . . . .	162
XXXVII. SEQUENCES . . . . .	166
XXXVIII. MODULATION . . . . .	169
XXXIX. SUSPENSIONS . . . . .	175
SECT. I. THE SUSPENDED NINTH . . . . .	176
SECT. II. THE SUSPENDED FOURTH . . . . .	181
SECT. III. OTHER SUSPENSIONS . . . . .	185
XL. PASSING NOTES, AUXILIARY NOTES, ANTICIPATIONS, RETARDATIONS. . . . .	189
XLI. CHORDS OF THE NINTH . . . . .	198
SECT. I. THE DOMINANT NINTH . . . . .	198
SECT. II. INVERSIONS OF THE DOMINANT NINTH . . . . .	201
SECT. III. THE DIMINISHED SEVENTH, ENHARMONIC MODULATION . . . . .	204
SECT. IV. SECONDARY NINTHS . . . . .	209
XLII. THE DOMINANT ELEVENTH . . . . .	211
XLIII. THE DOMINANT THIRTEENTH . . . . .	214
XLIV. CHROMATIC CONCORDS. . . . .	212
XLV. CHROMATIC FUNDAMENTAL DISCORDS . . . . .	222
SECT. I. SUPERTONIC AND TONIC SEVENTHS . . . . .	222
SECT. II. SUPERTONIC AND TONIC NINTHS . . . . .	225
SECT. III. CHROMATIC ELEVENTHS AND THIRTEENTHS . . . . .	227
SECT. IV. FUNDAMENTAL DISCORDS AND THE CHROMATIC SCALE . . . . .	230
XLVI. THE AUGMENTED SIXTH . . . . .	233
XLVII. THE DISSONANT TRIADS . . . . .	238
XLVIII. PEDAL NOTES, ARPEGGIOS, GROUND BASS . . . . .	240
XLIX. MODULATION— <i>continued</i> . . . . .	245
L. HOW TO HARMONISE A MELODY. . . . .	248

## COUNTERPOINT.

LI. INTRODUCTORY . . . . .	261
LII. LAWS OF PROGRESSION . . . . .	263



CHAPTER	PAGE
LIII. FIRST SPECIES OF COUNTERPOINT . . . . .	267
LIV. SECOND SPECIES OF COUNTERPOINT . . . . .	271
LV. THIRD SPECIES OF COUNTERPOINT . . . . .	275
LVI. FOURTH SPECIES OF COUNTERPOINT . . . . .	278
LVII. FIFTH SPECIES OF COUNTERPOINT . . . . .	281
LVIII. COMBINED COUNTERPOINT . . . . .	283
CANTI FERMI FOR EXERCISES IN COUNTERPOINT . . . . .	287

## PART III.

## RHYTHM.

LIX. SENTENCES AND PHRASES . . . . .	289
LX. THE METHOD OF BARRING MUSIC . . . . .	299
LXI. SECTIONS AND MOTIVES; THE RELATION OF SECTIONS . . . . .	302
LXII. HOW SENTENCES ARE LENGTHENED . . . . .	309
LXIII. HOW SENTENCES ARE SHORTENED . . . . .	314
LXIV. EXAMPLES OF RHYTHM . . . . .	318

## FORM.

LXV. KEY-RELATIONSHIP . . . . .	324
LXVI. SECT. I. TWO-PART FORM. . . . .	325
SECT. II. THREE-PART FORM . . . . .	334
LXVII. THE SONATA; SONATA FORM; CYCLIC FORM . . . . .	340
SECT. I. THE EXPOSITION . . . . .	342
SECT. II. THE DEVELOPMENT . . . . .	349
SECT. III. THE RECAPITULATION AND CODA . . . . .	357
LXVIII. THE SLOW MOVEMENT; MODIFIED SONATA FORM . . . . .	364
LXIX. THE MINUET AND TRIO; THE SCHERZO . . . . .	368
LXX. SECT. I. RONDO FORM . . . . .	371
SECT. II. THE MODERN RONDO OR SONATA-RONDO . . . . .	375
LXXI. THE HISTORY OF THE SONATA AND SONATA FORM . . . . .	376
LXXII. ORCHESTRAL MUSIC; CONCERTED MUSIC . . . . .	383
SECT. I. THE OVERTURE . . . . .	383
SECT. II. THE SYMPHONY . . . . .	385
SECT. III. THE CONCERTO . . . . .	387
SECT. IV. THE STRING QUARTET . . . . .	389
LXXIII. VARIATIONS; THE FANTASIA . . . . .	390
LXXIV. IMITATION; CANON AND FUGUE; FUGUE AND SONATA FORM COMBINED . . . . .	391
LXXV. THE SUITE; THE PARTITA; DANCE FORMS. . . . .	402
LXXVI. VOCAL MUSIC . . . . .	405
GENERAL INDEX. . . . .	409
LIST OF WORKS ANALYSED IN PART III. . . . .	414

# INDEX.

*The references are to paragraphs except where page is specified.*

Abbreviations, 220-222  
Abstract music, p. 378, n. 1  
A cappella, 60  
Accent, 40, 61-63, 785  
— displacing of, 84-86, 810  
Acciaccatura, 226, 542  
Accidentals, 88-97, 131; p. 52, n. 1  
Acoustics, 149  
Added sixth, 585  
Agréments, p. 404, n. 1  
Alia breve, 60  
Allemande, 1062  
Al rovescio imitation, 1032  
Alt, in, 26  
Altered diatonic minor, 123  
Alternation of time-signature, 852  
Altissimo, in, 27  
Alto, 22  
— clef, 19  
Amphibrach 825  
Analysis of Exposition, 909  
Anapest, 825  
Ancient music, notes in, 38  
Andante, p. 86, n. 2  
Anthem, 1075  
Anticipation, 644  
Appoggiatura, 225, 542  
— double, 228  
Aria form, 1069-74  
Arpeggio, 223, 347, 658, 659  
Augmentation, 1031  
Augmented intervals, 185, 193  
— progression by, 429, 430  
— triad, 642-7  
— sixth, 629-39  
— — derivation of, 631  
— — inaccurately written, 639  
— — on the minor second, 633-7  
— — used in modulation, 661  
Auxiliary notes, 539-41  
Balance in form, 868  
Ballad, 1075  
Bar, 41  
Bar-line, 41  
Barring, method of, 806-11  
Bass, 22, 320  
— clef, 5  
— figured, 321-5  
— voice, compass of, 300

Beat (grace-note), 227  
Beats, 45  
— dividing bars into, 46  
Beethoven's influence on sonata form, 997  
Binary form, p. 342, n. 1  
Bis, 213  
Boccherini and the string quartet, 1020  
Bourrée, 1062  
Brahms and sonata form, 998  
Breve, 37  
Bridge passage, 892-4  
C, middle, 13  
—, tenor, 28  
Cadences, 450, 461, 462, 787-9  
— ending on dom. 7th, 796  
— imperfect, 469, 789, 793  
— in counterpoint, 760  
— interrupted, 460, 789, 793  
— inverted, 463, 789  
— middle, 694, 790  
— perfect, 463, 787-9  
— plagal, 466, 789, 794  
— use of, 462, 1793-99  
Cadential endings, 795  
— repetition, 827  
Cadenza, p. 361, n. 1, 1015  
Cancrizans imitation, 1032  
Canon, 1033-44  
— finite, 1034  
— infinite, 1035  
— in sonata form, 920  
Canons, how named, 1026  
Cantata, 883, 1075  
Canti fermi for exercises, p. 287  
Canto fermo, p. 262, n. 1  
Catch, 1044  
Chaconne, 1064  
Chamber music, 1018  
Changing notes, 643  
Chorale, 1076  
Chord, broken, 223  
— close, extended, 84  
— common, 278, 312, 357  
— definition of, 275  
— firm, 223  
— method of building, 276  
— root of, 276  
Chorus, 1076  
Chromatic chords, 594

- Chromatic common chords, 595  
 — fundamental discords, 600-18  
 — minor scale, 124  
 — scale, 174  
 — — origin of, 623-8  
 — semitone, 161  
 Circular canon, 1041  
 Clefs, 5, 16, 19, 22, 23  
 — form of, 21  
 Close, 788  
 — canon, 1039  
 Coda to a melody, 849  
 — to a composition, 866  
 — in sonata form, 940  
 — new matter in, 942  
 — to find beginning of, 943  
 Coletta in sonata form, 901, 940  
 — in fugue, 1061  
 Concert aria, 1074  
 — overture, 1007  
 Concerted music, 1018  
 Concerto, 1012-17  
 — double, triple, 1017  
 — use of orchestra in, 1016  
 Consecutive fifths, 434-6  
 — fourths, 442  
 — hidden, 440  
 — octaves and unisons, 437-9  
 — seconds and sevenths, 443  
 Consuance, 203, 271  
 Continuity, p. 342, n. 1  
 Contrapuntal, p. 263, n. 1  
 Contrary motion, 286, 1029  
 Contrast and balance of keys, 987  
 Convenient notation, 689  
 Counterpoint, 691  
 — combined, 778-84  
 — compared with harmony, 698  
 — double, 701  
 — fifth species, 770-77  
 — figuring, 736  
 — first species, 731-40  
 — fourth species, 762-9  
 — free and strict, 704  
 — laws of progression in, 706-22  
 — quadruple, quintuple, triple, 723  
 — second species, 741-9  
 — third species, 754-61  
 Counter-subject, 1049  
 Counting bars, 298  
 Couplet, p. 373, n. 2  
 Courante, 1062  
 Crossing of parts, 432  
 Crotchet, 29  
 Cyclic form, 888  
 Da capo, 212  
 Dactyl, 825  
 Dal segno, 212  
 Dance tunes, sets of, 988  
 Dashes, 216  
 Demisemiquaver, 29  
 Development, 910-128  
 — change of time in, 917  
 — keys used in, 927  
 — methods of, 924  
 Diatonic, 101  
 — discords, 547  
 — intervals, 181, 182  
 Diatonic semitones, 160  
 Diminished intervals, 194  
 — — progression by, 431  
 — octave, 449  
 — seventh, 566-73  
 Direct, *w.*, 623  
 Discord, fundamental, 390, 619  
 — secondary, 414, 674  
 Dissonance, 203, 271  
 Dissonant, 271  
 — triads, 640-6  
 Distribution of a chord, 284-5, 687  
 Dominant, 138  
 — seventh, 372, 407  
 — — allowed to rise, 400  
 — — decides the key, 388  
 — — exceptional resolution of, 488-7  
 Doppio movimento, 60  
 Dot, 32, 36, 210, 216  
 Double bars, use of, 42, 882  
 — sharp, 90, 206 (*e*)  
 Double counterpoint, 701  
 — — in sonata form, 919  
 Doubles, 1062  
 Doubling, 280, 327, 362, 377, 727  
 — in a second inversion, 336  
 Duple time, 47  
 Duplet, 74  
 Eighth note, 30  
 Eleventh, the dominant, 581-6  
 — figuring of, 582  
 Enharmonic, 167-173, p. 204, n. 1  
 — changes in diminished seventh, 567  
 — modulation, 570-3, 661  
 Enigma canon, 1040  
 Episode, p. 342, n. 4; 881, 973  
 — defined, 973  
 — in fugue, 1052  
 — in sonata form, 1052  
 Episodical movement, 881  
 Essential discords, 547  
 Exercises, method of writing, 300  
 Exposition in fugue, 1061  
 — in sonata, 891-908  
 Extended sentence, example of, 849  
 F clef, 7  
 False relation, 445-9  
 — — of the tritone, 722  
 Fantasia, 1024  
 Fifth, 186  
 — augmented, 206 (*c*)  
 Figure, 824  
 Figuring, 321-5, 346, 376, 527  
 — in counterpoint, 736  
 — use of accidentals, 363, 371  
 — — horizontal line, 406  
 Finale, key of, 969  
 — form of, 970  
 First inversions, 319, 326  
 — in succession, 329-33  
 First movement form, 890  
 Flat, 91, 248  
 — double, 92  
 Foot in poetry and music, 826  
 Form defined, 653  
 — requisites of, 861, 868  
 — three-part, 872-61  
 — two-part, 857-71

- Fourths**, 186  
 — with the bass, 335  
**Free Fantasia**, 910  
**French sixth**, 630  
**Fugal treatment**, 922  
**Fugato**, 1057  
**Fughetta**, 1056  
**Fugue**, 985, 1045-57  
 — counter-subject, 1049  
 — double and triple, 1055  
 — episode, 1052  
 — stretto, 1053  
 — subject and answer, 1046-7  
 — tonal, 1048  
 — and sonata form combined, 1058  
**Fundamental note**, 154  
 — discords, 390  
 — — and the chromatic scale, 619  
 — — to find root of, 565, 620  
**G clef**, 5  
**Gavotte**, 1062  
**Generator**, 154  
**German names of notes**, 140-1  
 — sixth, 830  
**Gigue**, 1062  
**Glee**, 1075  
**Grace notes**, 224, 542  
**Great stave**, 14  
**Gregorian tones**, 245, 371 *a*  
**Ground bass**, 680  
**Half-note**, 30  
**Harmonic effect**, 986  
 — combinations in strict counterpoint, 723-6  
 — minor scale, 124  
 — series, 155, 389  
**Harmonics**, 164  
**Harmonising a melody**, 669-96  
**Harmony**, 273  
**Hidden consecutives, exceptions to**, 316, 440  
**History of sonata**, 984-99  
 — of form, 984-88  
**Homophonic**, 986  
**Iambic**, 825  
**Imitation**, 1026-32  
 — strict and free, 1027  
**Impromptu**, 881  
**Instrumental music, early**, 984  
**Intensity of sound**, 153  
**Interpolation of a bar with different time-signature**, 860-1  
**Intervals**, 178  
 — alteration of chromatic to diatonic, 198  
 — augmented, 185, 193  
 — chromatic, 181, 191, 253  
 — compound, 179  
 — consonant, 203-5, 272  
 — diatonic, 181-9, 253  
 — diminished, 186, 194  
 — dissonant, 203-5  
 — inversion of, 200-2  
 — major and minor, 182  
 — simple, 179  
 — table of, 189, 197  
 — to find key of, 206  
 — to find name of, 190, 199  
**Introduction in sonata form**, 907  
 — to a song, 870-871  
**Inversion of intervals**, 200-2, 268  
**Inversion of order of subjects in recapitulation**, 937  
**Inversions**, 318  
 — first, 326, 367  
 — of augmented sixths, 636  
 — of dominant sevenths, 391  
 — second, 334, 370  
**Italian sixth**, 630  
**Key**, 628, 853  
 — at beginning and end of a composition, p. 327, n. 1 ; p. 341, n. 1  
 — compared with scale, 118  
 — contrast, 987  
 — how to tell the, 145  
 — importance in form, 858  
 — of finale, 969  
 — relative, 127, 132  
**Key-note**, 111, 116  
**Key-relationship**, 853-55  
 — — enharmonic, 948  
**Key-signature**, 107, 110, 115, 133  
**Largo**, 38  
**Laws of part-writing**, 428-49  
**Leading-note**, 138, 298, 433  
 — in counterpoint  
 — seventh, 562  
**Legato**, 216  
**Leger line**, 8  
**L. H.**, 241  
**Lengthening of cadence**, 831  
 — of sentences, 82  
**Lessons**, 1059  
**Liederkreis**, 1073  
**Link**, 878  
**Lunga pausa**, 214  
**Madrigal**, 1075  
**Maelzel's metronome**, 241  
**Major and minor keys in compositions**, p. 341, n. 1  
 — mode, p. 46, n.  
 — scale, 102  
 — sixth in minor mode, 353  
 — third, doubling of, 328  
**March**, 881  
**Mass**, 1075  
**M. D.**, 241  
**Measure**, 44  
**Mediant**, 138  
**Melodic outline**, 821  
**Melody**, 273  
 — how to harmonise, 669-96  
**Metronome**, 214  
**Mezzo-soprano**, 246  
 — staccato, 216  
**Mi contra fa**, p. 265, n. 1  
**Middle cadences**, 790  
 — C, 13  
**Miniature sonata form**, 964  
**Minim**, 29  
**Minor mode**, p. 46, n.  
 — scale, 120, 348-52  
 — — altered diatonic or melodic, 125  
 — — chromatic or harmonic, 125  
 — — diatonic, 125  
**Minuet in sonata**, 962  
 — form of, 964  
 — key of, 963  
 — (the dance), 1062  
**M. M.**, 244  
**Mode**, p. 46, n.  
**Modes, Gregorian**, 371 *a*

- Modern rondo, 981  
 Modification of subjects in recapitulation, 939  
 Modified sonata form, 968  
 Modulation, 471-88, 661-8, 798, 856  
   — compound, 667  
   — enharmonic, 666, 661  
   — extraneous, 666  
   — in second subjects, 902  
   — natural, 476  
   — on a pedal, 652  
 Mordent, 234  
   — inverted, 235  
 Motet, 1075  
 Motion, contrary, oblique, similar, 286  
 Motive, p. 308, n. 1; 819  
   — incomplete, 306, n. 1  
 M. S., 241  
 Movement in sonata form, 945, 990  
   — of continuity, p. 342, n. 1  
   — of episode, 881  
   — of one sentence, p. 326, n. 1  
 Musical sounds, 1  
   — Terms, 236-244  
 Names of notes of scale, 250  
 Natural, 93  
 Neapolitan sixth, 598  
 New ending to old melody, 921  
   — matter in development, 923  
 Ninth, dominant, 548-56  
   — inversions of, 557-61  
   — method of writing, 613  
   — supertonic, 611  
   — tonic, 615  
 Nocturne, 881  
 Nonet, 885  
 Notes, 4  
   — ancient shapes of, 38  
   — French and German names of, 139-143  
   — names of, 2  
 Octave, 3, 25, 151, 218, 219  
 Octet, 885  
 Old sonata form, 993-4  
 Omission of notes from a chord, 282, 378, 729  
 Open canon, 1039  
 Opera, 1075  
 Oratorio, 1075  
 Orchestral music, 1000-1017  
 Order of flats, 114  
   — of sharps, 108  
 Ordres, 988  
 Organ point, 648  
 Origin of sonata form, 992  
 Ornamentation of subjects in recapitulation, 938  
 Overlapping of parts, 432  
   — of sentences, 837-39  
 Overtones, 154  
 Overture, 1001-7  
   — concert, 1007  
   — French, 1002  
   — Italian, 1003  
   — modern, 1004-6  
 Part, 274  
 Parts, compass of, 300  
   — extreme, inner, 313  
 Partita, 988, 1059  
 Part-song, 1075  
 Passacaglia, 1064  
 Passing notes, 528-38  
   — — figuring of, 546  
 Pause, 214  
 Pedal, right, 242  
   — left, 243  
 Pedal-note, 648-57  
   — double, 655  
   — inverted, 654  
   — point, 1064  
 Per recte et retro, 1032  
 Perfect intervals, 185, 186, 205  
   — consonances, 204  
 Period, 791  
 Phrase, 791  
   — length of, 791  
   — responsive, 792, 820  
   — to find end of, 802  
 Phrasing marks, 803  
 Pitch, 1, 151  
   — philosophical, 151  
   — relative, 152  
   — standard, 151  
 Plain song, 1075, p. 262, n.  
 Polonaise, 881  
 Polymorphous canon, 1042  
 Polyphonic music, 985  
 Praller, or Pralltriller, p. 85, n.  
 Prefix to a melody, 835  
 Preparation of dissonant notes, 415, 427  
   — of suspensions, 492  
 Prima volta, 211  
 Principal subject of rondo, variations in, 974, 981  
 Programme music, p. 385, n. 1  
 Proportion in form, 868  
 Quadruple tune, 47, 807  
 Quadruplet, 74  
 Quality of intervals, 182-7, 193-4  
   — of inverted intervals, 202  
   — of sound, 155, 158  
 Quarter-notes, 30  
 Quartet, 885, 1020  
 Quaver, 29  
 Quintet, 885  
 Quintuplet, 75  
 R. H., 241  
 Recapitulation, 930-9  
   — inversion of subjects in, 937  
   — irregularity of key of first subject, 936  
   — keys used in, 931-5  
   — modification of subjects in, 939  
   — shortening of subjects in, 938  
 Recitative, 1066-7  
 Related keys, 472-4, 583-5, 948  
 Relative major, 129  
   — minor, 128  
   — scales, 127  
 Repeat marks, 210-13  
 Repetition; importance in form, 858, 860, 862  
   — of cadence, 827  
   — of figures, 984  
   — of group of notes, 222  
   — sequential, 830  
 Reprise, 930  
   — i.e. episode, p. 373, n. 2  
 Resolution, 374, 380  
   — of suspensions, 492 3  
   — ornamental, 387, 405, 425, 519-20  
 Resonance, 157

- Responsive phrase, 792  
 Rests, 34  
   — dotted, 36, 72  
   — use of, 68-9, 70-2  
 Retardations, 645  
 Retrograde imitation, 1032  
 Reversed accents, 1030  
 Rhythm, 247, 787, 882  
   — in dance tunes, 988  
 Ricercare, Ricercata, p. 400, n. 1  
 Riddle canon, 1040  
 Ritornello, 871  
 Rondo form, 970-83  
   — a movement of contrast, 973  
   — bridge passages in, 976  
   — compared with three-part form, 971, 979  
   — defined, 971  
   — length of P. S., 979  
   — modern, 981-3  
 Rondos which are not in rondo form, 980  
 Root of chord, 276  
   — double, 631  
   — to find, 565  
 Round, 1043  
 Sarabande, 1062  
 Scale, 100, 117, 118  
   — arbitrary chromatic, 176  
   — chromatic, 174, 623-8  
   — degree of, p. 38, n.  
   — diatonic, 101  
   — harmonic chromatic, 175  
   — how to write the chromatic, p. 60  
   — major, 102  
   — minor, 118-124  
   — natural, 109  
   — with flats, 112  
   — with sharps, 106  
 Scarlatti form, 1069  
 Scena, scena ed aria, 1074  
 Scherzo, 966-8  
   — as an independent movement, 968  
 Score, open and short, 302  
 Second inversions, 337-47  
   — in arpeggio, 347  
   — subject compared with first, 897-900  
 Seconda volta, 211  
 Secondary ninths, 674-80  
   — sevenths and ninths compared, 578  
   — sevenths, 414  
   — and dominant compared, 428  
   — in sequence, 424  
 Seconda, 182  
 Sections, 812  
   — comparison of, 821  
   — of two bars, 846  
   — to find end of, 813-14  
 Semibreve, 29  
 Semidemisemiquaver, 37  
 Semiquaver, 29  
 Semitone, 88  
   — chromatic, 161-164  
   — diatonic, 160  
   — mean, 565  
 Sentence, 791  
   — ending on half-cadence, p. 311, n. 1  
   — four-bar, 806  
   — length of, 811  
   — with four phrases, 801  
   — with three phrases, 800  
 Sentence with two phrases, 791-99  
 Septet, 865  
 Sequences, 484-70  
 Seventh, 184  
   — chromatic, 600-7  
   — dominant, 373-7, 485-8  
   — secondary, 414  
 Sextet, 866  
 Sextuplet, 75  
 Shake, 232-3, 542  
   — double, 233  
 Sharp, 89  
   — double, 90  
 Shortening of a sentence, 837-40  
 Signature, key, 110, 116, 133-4  
 Simili, 216 (a)  
 Sixteenth note, 30  
 Sixth, 183 (a)  
 Slow movement, form of, 949  
   — key of, 948  
 Slur, 216  
 Sonata da camera, 988  
   — da chiesa, 988  
   — modern, 994  
   — old, 993-4  
   — quasi una fantasia, p. 342, n. 2  
 Sonata form, 883, 887, 889, 890  
   — Beethoven's influence on, 997  
   — Brahms' influence on, 998  
   — coda, 940-3  
   — compared with song form, 944  
   — development, 910-29  
   — exposition, 891-906  
   — Haydn's influence on, 996  
   — history of, 984-99  
   — introduction, 907  
   — key of second subject, 895-906  
   — modified, 958  
   — recapitulation, 930-39  
 Sonata-rondo, 981  
   — with development, 983  
 Sonatina, p. 340, n. 2  
 Song cycle, 1073  
   — form, 863-61  
 Songs, 1069-74  
   — in sonata form, 1071  
 Soprano, 22  
   — clef, 18  
 Sordini, con, 242  
   — senza, 242  
 Staccato, 216  
 Staff, 4, 245  
   — great, 14  
 Stretto, 1053  
 String quartet, 1020  
 Strophic song, 957, 1070  
 Subdominant, 138  
 Submediant, 138  
 Suite, 988, 1060  
   — dances in, 1082  
   — form of, 1061  
 Supertonic, 138  
   — chromatic common chords, 596  
   — ninths, 601  
   — sevenths, 611  
 Suspensions, 489-92  
   — double, triple, 521  
   — figuring of, 498, 603, 609-13, 516-7  
   — of chorals, 524

- Suspensions, resolution of, 506  
 — rules for, 500  
 Suspended fourth, 507-15  
 — ninth, 495  
 Symphonic, 1009  
 Symphony, history of, 1008  
 — modern, 1008-11  
 — original meaning of, 1000  
 — of a song, 871, 874, 885  
 — form, p. 342, n. 1  
 Syncopation, 79-81  
 Tempo a cappella, 60  
 — rubato, 84, 240  
 Tenor, 22, 246  
 — C, 28  
 — clef, 19  
 Terms, musical, 236-44  
 Tetrachord, 104  
 — conjunct and disjunct, 104  
 Thirds, 183  
 Thirteenth, the dominant, 587-91  
 — supertonic and tonic, 617  
 Thirty-second note, 30  
 Three-four time, 809  
 Three-part form, 872-81  
 — — — summary of, 880  
 Tie, 33, 215  
 Tierce de Picardie, 365-6  
 Timbre, 156, 158  
 Time, 47, 787  
 — alternation of, 87, 852  
 — beating, 68-7  
 — change of, 84  
 — common, 48, 59  
 — compound, 49, 56, 247, 807  
 — counting, 84  
 — imperfect, 59  
 — perfect, 59  
 — simple, 49  
 — to change simple into compound, and  
   *vice versa*, 76, 77  
 — triple, 47  
 Time-signature, 50-55, 58-60  
 — correct, 806-11  
 — double, 78, 852  
 Time-signatures, table of, p. 21
- Tone, 88  
 — Gregorian, 245  
 Tonic, 138  
 — major and minor, 136, 137  
 — ninths, 615  
 — sevenths, 605  
 Transformation of themes, 999  
 Transposition, 207  
 Treble, 22, 246  
 Tre corde, 243  
 Tremolo, 221  
 Triad, 277  
 — augmented and diminished, 640-7, p. 102,  
   n. 2  
 Tributary subjects, 898  
 Trill, 232  
 Trio with minuet, 962  
 — form of, 962  
 — key of, 963  
 Triplet, 73, 76, 249  
 Tritone, 185  
 — false relation of, 722  
 Trochee, 825  
 Turn, 229-31, 542  
 — inverted, 230  
 Tutti, 1012  
 Two-part form, 857-71  
 — — — how enlarged, 864, 867  
 Unaccented bars, 809  
 — notes at end of phrase, 802 (c)  
 Una corda, 263  
 Unessential discords, 547  
 Unison, 197  
 Unity in form, 861  
 Variations, 1021  
 — methods used in, 1022  
 — writers of, 1023  
 Variety in form, 861  
 Verschiebung, mlt, 943  
 Vocal music, 986, 1068-75  
 — form of, 1068-74  
 Voices, names of, 22, 246  
 — limits of, 300  
 Whole-note, 30  
 Working of a subject, 918  
 Writing key-signature, 108

## II.

*List of movements ANALYSED or DESCRIBED in PART III.*

- Bach, C. P. E. :  
   Rondo II. (3rd set), 974  
   Sonatas, p. 380, n. 2  
 Bach, J. S. :  
   English suite I., 1060  
   French suite I., 1060  
   Fugues, 985  
   Passacaglia for organ, 1064  
   Violin sonata IV., p. 378, n.  
   — (chaconne), 1064  
   Wohltemperiertes Clavier, II. 3, p. 397, n. 1  
   — I. 2, p. 399
- Beethoven :  
   P.F. sonatas  
   No. I. (Minuet), 965  
   " I. (Rondo), 982  
   " II. (1st movement), 918  
   " III. (Coda), 941  
   " III. (Development), 828  
   " III. (Scherzo), 987  
   " IV. (Slow movement), 961  
   " VI. (Finale), 1058  
   " VII. (Slow movement), p. 367, n. 1  
   " VIII. (Slow movement), 963

- No. X. (1st movement), 900  
 " XII. (Marcia funebre), 877  
 " XIII. (Slow movement), 952  
 " XV. (Slow movement), 979  
 " XVII. (Slow movement), 988  
 " XVIII. (Scherzo), 968  
 " XXVII. (Rondo), 983  
 " XXIX. p. 382, n. 1  
 P.F. concerto in E $\flat$ , 1014  
 Overtures, Egmont, 1004; Leonora No. 3, 1005  
 Quartet in G, op. 18, No. 2 (slow movement), 955  
 Symphony No. IX. (scherzo), 967  
 Trio for P.F., V. & C. No. 1. 809  
 Variations in F, op. 34, 390, n. 1  
 Songs:  
 Ah perfido, 1074  
 An die ferne Geliebte, 1073  
 Kennst du das Land, 1070  
 Gott! welch Dunkel hier, 1074  
 Bishop, Bid me discourse, 874  
 Guy Mannering overture, 1004  
 Brahms' symphony in D, 999  
 Symphony in E minor, 1064  
 Clementi, Gradus ad Parnassum, No. 18, 946;  
 No. 10, p. 395, n. 1  
 Corelli, Sonata da camera, op. 2, No. 1, 988  
 Sonata da chiesa, op. 1, No. 1, 988  
 — for Violin, IX. (Giga), 992  
 Couperin, La Favorite, 975  
 Dussek, P.F. sonatas  
 Op. 10, No. 3, p. 341, n.  
 Op. 30, No. 2, 951  
 Op. 39, No. 1, 977  
 Op. 47, No. 1, 980  
 Op. 77, p. 395, n. 1  
 Franz, songs, p. 328, n. 1; p. 341, n. 1  
 Giunodi, Canzone di Magali, 852  
 Handel, Faramondo, 1000  
 Judas Maccabæus (march), 993  
 — (overture), 1002  
 Lascia ch' io pianga, 873  
 Messiah (overture), 1002  
 (For behold), 1067  
 (There were shepherds), 1067  
 (Thy rebuke), 1066  
 (Rejoice greatly), 1071  
 (Why do the nations), 1069  
 Samson (overture), 1002  
 Suites, 1064
- Haydn, P.F. sonata VII., 952  
 " " IX., 972  
 " " XIV., 964  
 Quartet, Op. 1, No. 1, 980  
 Symphony in B $\flat$ , 967  
 Hérold, Zampa (overture), 1006  
 Hummel, P.F. sonata VIII., 849  
 Kuhnau, Bible sonata I., 993  
 Mackenzie, Rose of Sharon (Unto my charger), 1071  
 Mendelssohn:  
 Christmas Pieces (VI.), 946  
 Concerto (P.F. in G minor), 1014  
 " (violin), p. 387, n. 1  
 Infelice, 1074  
 M.N.D. (overture), p. 384, n. 2  
 " (scherzo), 968  
 Songs without Words, No. 35, 870  
 " No. 23, 871  
 Mozart, P.F. sonatas:<sup>\*</sup>  
 No. VII. in C, 956  
 " VIII. in A minor, 909, 928  
 " IX. in D, 925, 978  
 " XIII. in B $\flat$ , 996  
 Sonata for P.F. and Violin in A, p. 341, n. 1  
 Concerto for P.F. in C, 983  
 Fantasia in D minor, 1024  
 Operas, Die Entführung (overture), 1005  
 (songs), 1071  
 Don Juan (overture), 1005  
 " (Batti, batti), 1072  
 Die Zauberflöte (overture), 1005  
 Rondo in D, 980  
 String quartet in G, 1059  
 Symphonies, The Jupiter, 1059  
 The Prague, 1011  
 Purcell, I attempt from love's sickness to fly, 876  
 Raff, Suite in E minor, Op. 72, 1065  
 Schubert, P.F. Sonata, Op. 120 (slow movement), 961  
 Die schöne Müllerin, 1073  
 Schumann, Sonata for P.F. and Violin, Op. 121  
 (scherzo), 999  
 Eb Symphony, 1011  
 Sullivan, The Window, 1073  
 Tartini, Il trillo del diavolo, 990  
 Wagner, Die Meistersinger (overture), 1006  
 Weber, Rondo in B $\flat$ , 983  
 Der Freischütz (overture), 1005  
 " (Wie nahte mir der Schlummer), 1074

<sup>\*</sup> Edition Litoff.<sup>\*</sup> Edition Novello.

JUL 1